

True Light Girls' College
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ETCH



迴響



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Welcoming our New True Light Members -

Mr. Chan Hong Wa, Ms. Ng Shu Hung, Ms. Chong Yun Fung and Ms. Lee Ching Man

Yeung Eunice (5A), Tung Sum Yi Lovely (4C), Wong Fu Shun Grace (4C)

Interview with Mr. Chan Hong Wa (new World History teacher)

Student Reporters:

Mr. Chan:

Why did you choose teaching as your occupation?

I have aspired to be a teacher since I was a secondary school student. My history teacher is a very amazing person. His lessons were so captivating and inspiring that I did not want to miss anyone of them. A good history teacher passes on historical knowledge, but a greater one can open one's eyes and broaden their students' horizon. Because of him, I put History as my first JUPAS choice and I chose to become a history teacher. I hope I can be an inspiring teacher like him.



Student Reporters:

Mr. Chan:

What qualities do you think you possess that makes you a good teacher?

In terms of being a good teacher, I still have a long way to go. I also want to be a caring mentor of my students. Students in their adolescence are curious and inquisitive. Even though they can search all information from Google, Facebook and Instagram, students nowadays are sometimes lost and confused. Despite not being as knowledgeable as Google, I am patient and approachable. I am willing to walk with my students and offer them guidance to explore this ever-changing world.

Student Reporters:

Mr. Chan:

What is something interesting about you that you would like to tell your students?

I don't consider myself to be a very careful person, and so a lot of mishaps and funny things have happened to me. When travelling alone on my bicycle in Slovenia in the Balkan peninsula several years ago, I was arrested by two local police officers for riding on a highway at night. They locked me up on the back of their police car in darkness, and drove to a police station. I was eventually fined US\$100 for this incident.

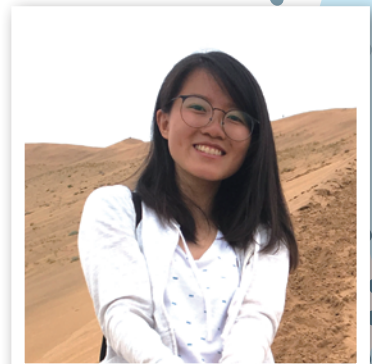
Interview with Ms. Chong Yun Fung (new Geography teacher)

Student Reporters:

Ms. Chong:

What is your first impression of the True Light girls?

During my job interview at True Light, I saw many True Light girls studying in the School Canteen. I thought they were exceptionally studious and hard-working. If I have to use three words to describe them, I will choose "innocent", "cute" and "obedient".



Student Reporters:

Ms. Chong:

Why did you choose to teach in True Light?

Being a teacher has long been my dream. When I was looking for jobs, I preferred teaching at a band one English-medium secondary school, and True Light perfectly fit these criteria. For this reason, I chose True Light Girls' College.

Student Reporters:

Ms. Chong:

What message would you like to tell our students?

I would tell students to "cherish our time together". Your secondary school life only lasts for 6 years. It appears so long, but it goes faster than your expectations. I would like my students to enjoy their junior secondary school life. Cherish the time of happiness, especially when you hang out with your friends.

Interview with Ms. Ng Shu Hung (new Chinese and Chinese History teacher)

Student Reporters:

Ms. Ng:

What is the best part about being a teacher?

I like being a teacher because I love seeing students grow happily and healthily. This gives me a great sense of success and satisfaction. During the S1 Orientation Day on 9th September 2022, some parents from Class 1B met and thanked me for encouraging their daughters to develop reading habits. What they said was heartwarming.



Student Reporters:

Ms. Ng:

What inspired you to become a teacher?

I hope I can provide the inspiration for my students. In my previous school, one of my S3 students told me that his mother passed away. I was deeply saddened by his story, so I encouraged him to be mentally stronger. After that, he paid so much effort in his studies and made a remarkable achievement in his assessments. As a result, this story always reminded me that being a teacher can be meaningful and fruitful. We should provide timely care for our students too.

Student Reporters:

Ms. Ng:

How do you think teaching at True Light would influence your life?

I think teaching at True Light has made me closer to the God, who offers me support and reminds me to strive for constant improvements. What is more, even though I have only been teaching at True Light for two months, I am delighted when I hear how much students enjoy my Chinese lessons. I hope that we can improve and grow together.

Interview with Ms. Lee Ching Man (new teaching assistant)

Student Reporters:

Ms. Lee:

What do you enjoy the most about teaching at True Light so far?

I graduated from True Light a few years ago, and so teaching here has recalled a lot of good memories, such as some memorable experiences of studying hard and being a committee member in different clubs and societies. It is also amazing to work with teachers who taught me before. Overall, teaching at True Light is an unforgettable experience.



Student Reporters:

Ms. Lee:

What is the most crucial quality you think a student should have?

Perseverance is the most crucial quality a student should have. We often have difficulties in studies, friendship and work, resulting in self-doubt and disappointment in life. However, we should always be persevering in face of adversity. It is essential to figure out what our dream is and fight for it. When the time is right, we will succeed.

Student Reporters:

Ms. Lee:

What is your philosophy in life?

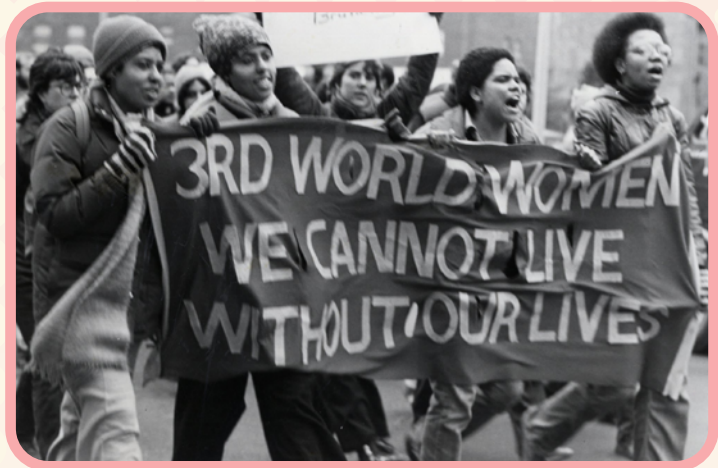
My philosophy is to seize the moment. We should take full advantages of life's opportunities whenever and wherever they provide for us. As a result, life planning plays a vital role in my life. We should always plan ahead and seize every opportunity to make our dreams come true.

A Brief Overview of the Feminist Movement - The Significance of Intersectionality in the Fight for Gender Equality

Yeung Eunice (5A)

Formally introduced by American law professor and civil rights advocate Kimberlé Crenshaw in 1989, intersectionality has become the basis of feminist theory when discussing the relation between identities and ways of oppression. Though the idea of intersectionality has become increasingly widespread, it has branched out into many areas that may have deviated from its history. To better understand intersectionality and its current significance, we must first delve into its historical context, rooted in the Black feminist thought that materialised it.

The guiding principles for modern feminist movements can be traced back to the rise of Black feminism, following the tension between the Women's Liberation Movement and the Civil Rights Movement. The roots of the Black feminist movement however, had been planted decades prior to it being named as such, dating back to the 1830s. Women such as abolitionist and activist Sojourner Truth, and civil rights advocate and journalist Ida B. Wells were two of the movement's many pioneers. As dominated by white feminists as it was, the second wave of feminism within the Women's Liberation Movement came about in the 60s. It was evident that it neglected the needs of queer Black women, prompting them to start a separate movement that revolved around intersectionality. Pauli Murray, a queer Black feminist and civil rights lawyer, theorised about the integral connection between gender, race, and sexuality, establishing the beliefs of intersectionality where social identifiers cannot be separated. These fundamental values illustrate how oppression is linked to varying aspects of identity, and how its origins intertwined with the political movement of women of color, a majority of them lesbian-identifying. Feminist groups such as the National Association of Colored Women (NACW), and the National Black Feminist Organisation (NBFO) were established by middle-class black women pushing for social and political reform.



▲ Members of the Combahee River Collective at the March and Rally for Bellana Borde against Police Brutality in Boston in 1980.

Following the rise of Black feminism, third-wave feminism had become increasingly more inclusive, made possible by women of its predecessors. It further expanded on the social construction of gender and its effect on one's identity, thus intersecting with other factors. Although Crenshaw's emphasis in "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color" was initially placed on the intersections of race and gender, it only highlights the need to account for multiple grounds of identity when considering how the world is constructed.

Keeping in mind that intersectionality is a framework applied to all aspects of identity that complicates people's experiences, you might wonder how intersectionality can be understood in more familiar contexts. One example would be violence targeting women and girls. In the U.S., it is estimated that 25% to 50% of women have experienced some form of gender-based violence in their lifetime. Still, this is an aggregate of data that does not show the elements that compound it. Factors such as being people of color, being LGBTQ, financially underprivileged, or disabled can add up and complicate gendered violence, or other forms of oppression for that matter. This shows how women in general are at risk for gendered violence, and that when other factors are taken into consideration, other groups of women become significantly more at risk.



An intersectional approach to combating gender inequality is needed as gender-based discrimination does not affect everyone in the same way. Gender equality cannot be achieved if it is separated from the inherent factors that make up one's identity; they are not mutually exclusive. Trying to empower women by solely pointing out examples of those that are successful and having them lead by

example only scratches the mere surface of gender inequality-related issues. The same also applies to more performative ways of promoting feminism that may inadvertently reinforce patriarchal or sexist ideals.

The concept of beauty pageants and their impact further illustrates this. Beauty pageants with the likes of Miss Hong Kong or Miss World have been prevalent for decades and have, understandably, kindled a fire for many controversies. The way feminism is promoted through beauty pageants is rather performative and instead reinforces sexist and patriarchal ideals.



▲ A group of women, under a “Women’s Liberation” banner, marched in support of the Black Panther Party in New Haven, Connecticut in 1969.

Certainly, having prominent women as leading figures is important, as representation is crucial for people to feel validated and confident in themselves. However, if this is done at the expense of empowering intersectional feminism and progression, are beauty pageants really worth it? In addition to the glaring issue of objectification and enforcing damaging beauty standards, beauty pageants can also affect how feminism is perceived by audiences. As beauty pageants are mainly broadcast for entertainment purposes, they tend to cater to the male gaze. It is implied that women need the approval of men in order to prove that they are deserving of recognition and deemed successful, as seen in how contestants’ talents are presented and judged. Pageants are centred around women and their achievements and abilities, but misogynistic connotations still pervade.

It is not the competition or objective judgment of one’s abilities that is misogynist, but rather the way patriarchal norms are being solidified, such as alluding that women need to act a certain way or follow a status quo. This is not conducive to helping the feminist movement or uplifting women, as its underlying nuances are exactly the problems intersectionality was made to oppose.

Similarly, unequal standards for women as seen in male-dominated fields highlight the need for intersectionality when trying to achieve equality. It is always good to see women succeed and challenge the status quo, but women in male-dominated fields are always expected to perform outstandingly, contrast against the rest, and break all-manner of hypothetical ceilings. This reflects the unbalanced teeter-totter that women should outperform their peers simply to prove their worth in a given field. Men are not expected to defy, albeit problematic, social norms in order to succeed, or be forced to conform to an image of a leading figure expected by society. For instance, men who are professional athletes are mostly able to have successful careers regardless of their academic accolades as long as they do well in their sport. On the contrary, women professional athletes are not only good at their sports, a lot of them are academically successful while also holding down additional full-time jobs, an example being Hayley Wickenheiser, a former Canadian professional hockey player and resident doctor. The need for women to have multiple backup plans for their careers can be due to many reasons, including the lack of funding and stability, or qualms about falling out of contention. For the most part, it is clear that women are being held to much higher standards than men, not to mention the amount of privilege required to even achieve such heights with the compounding effect of one’s identity. Even though there is an increasing amount of job opportunities for women across all industries, if these jobs are rooted in re-establishing patriarchal standards, gender equality remains out of reach.

The historical context of intersectionality and the far-reaching impact of Black feminism is a reflection of how it has been significant to the social movements that followed. Feminism is more than just highlighting the well-deserved accomplishments of women and encouraging others to do the same. It is to dismantle the harmful patriarchal beliefs that not only hold women down, but also men as well. The fight for gender equality does not only end with allowing women to achieve what men have historically been able to, or to prove that women are “just as capable” as men, but it is to redefine pre-conceived norms. Intersectionality helps establish a safer environment that allows progression for society, though we should not overlook its roots – the Black feminist thought that originally constructed it.

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Can we exist alone?

Takeaways from Neon Genesis Evangelion

Ho Cheuk Lam Grace (5A)

Humans have been social animals since ancient times. Our ancestors lived in groups during the Stone Age, making it easier for them to catch prey together and protect each other at different times. In today's society, we still live in groups, not only to follow the habits left by our ancestors, but also because of the desire to be accepted and to bond with others emotionally. We cannot exist alone. And this over-arching idea is explored in Neon Genesis Evangelion, an anime series about a group of young teens who are eager for love and warmth from others.

Let us quickly review the main plot. In the year 2015, Earth is under attack by unknown creatures called "angels". To fight back and protect themselves, humans have created giant humanlike robots called Evangelions. The series follows the exploits of Shinji, Asuka and Rei, three pilots who operate one such Evangelion. The series begins with thrilling fight scenes between the robots and the angels, but gradually each character's internal struggles are revealed as the story develops.

As mentioned, the 14-year-olds are eager for love, especially when they are living in such turbulent times where potential dangers may arise at any time. Yet, there is something that hinders them from getting close to each other: the hedgehog's dilemma, or sometimes called the porcupine dilemma, a theory proposed by German philosopher Arthur Schopenhauer. In his book "Parerga and Paralipomena", he delivers a short parable which illustrates human beings as porcupines. During cold winters, they would huddle closely together for mutual warmth to survive, but the quills on their bodies hurt each other so they were unable to get too close. The cold brought them together, but the pain drove them apart. As the actions repeat, the porcupines have to find and maintain a proper distance so that they would not get hurt.



▲ Neon Genesis Evangelion

Let us take a look at two of the main characters, Shinji and Asuka. Being ignored and abandoned by his father for 14 years, Shinji is always mentally insecure because he tends to believe that he is incompetent and has no self-value. He is willing to follow others' orders for compliments and acceptance, especially from his father, whom he hates a lot. On the other hand, Asuka, the seemingly independent, very confident, and almost ignorant pilot of the Evangelion No.2, is in fact longing for love from others and a shoulder to cry on. Witnessing the death of her mentally-ill mother at a young age triggers her to develop a mindset that "I do not need others, I can think independently and live on my own, but I will never be loved".

- In episode 15, only Asuka and Shinji are at home. Using boredom as an excuse, Asuka asks Shinji to kiss her, when she just wants Shinji to feel love for her. Shinji, accepting her request, does not take any further
- actions but stands completely still during the kiss. Asuka is frustrated by Shinji's inactivity and passiveness, but due to her inability to express her emotions properly, she can only react by rushing into the bathroom and
- noisily rinsing her mouth to let Shinji know how irritated she is by him. Shinji has no clue about the reason

behind Asuka's attitude, since he was just waiting for Asuka to take action; he is accustomed to feeling joy and acceptance for following instructions, doing things according to the will of others.

Many more examples in the show convey how these broken teens suffer under the hedgehog's dilemma, leading to negative feelings like fear, sorrow, rage, etc. They struggle to connect with other people which means they are lonely. In our own society, is there a way that allows us to thoroughly understand each other and lead ourselves out of the suffering?

In the show, a solution is presented: the Human Instrumentality Project, in which all human consciousness is united into a primordial soup called LCL. All living beings will no longer exist individually, but merely as part of a whole. The flaws in every living being will be complemented by the strengths in others, thus erasing the insecurities in people's hearts. By doing so, humanity will be able to escape loneliness and vexation, as we have all united.

"Instrumentality" takes place between episodes 25 and 26 in the series (and also in the theatrical version "the End of Evangelion"). Shinji is in great anguish as he witnesses the death of Kaworu, the only person that shows affection towards him, and Asuka. Therefore, when he is given the option to "wipe humanity away", he gladly embraces it.

However, when he achieves the state of unity, he realises that it is not what he craves. This is because when humans lose their physical forms, there is no way one can recognise themselves out of the whole, as if that person never existed as an individual. The lack of others in our lives also holds us back from knowing about ourselves. We learn about our own forms by observing those of others. We visualise our own form by seeing the wall between "self" and "other". We cannot see ourselves unless others are there with us.

Moreover, when all feelings are combined into one, that means we do not feel anything anymore, no happiness or sadness. We are just a large bowl of orange soup. Would not that make life dull and unreal? Do not forget that it is those diversified emotions that make us feel alive in the world. The ups and downs are what make every day different.

Acknowledging this fact, Shinji decides to regain his individual form at the end. But then you might ask, "So what do I do to avoid being hurt by others if giving up my individuality is not the way?" To be honest, we have to accept the fact that it is human nature that we will never get to fully understand others, because we are all porcupines. In light of this, the ending of the show has a positive message, as conveyed by Shinji's mother, Yui.

"Anyone can return to human form if they can imagine themselves in their own hearts. Don't worry. All living things have the power to try to restore themselves, and the heart to try to continue to live. As long as you try to continue to live, any place can be a heaven. Because, you are alive, and there's a chance to become happy everywhere. It's all right as long as the Sun, the Moon, and the Earth are still there."

So to answer the question in the title, we cannot exist alone. We must live on with others, even if that means more pain. As long as we strive to survive, we will find our way out.



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Relationship between Music, Culture and Society

Every vibration we hear, strums not only our eardrums, but our minds as well.

Chiang Hiu Lam Hilary (5A)

Music has always been interconnected with history and society; it is for communication, it is a platform for the underrepresented to speak out, and it is a method to spread ideology and knowledge. People change music and music changes people. With a history of over 40,000 years, I believe it is obvious that music played and still plays a significant role in human society.

Let us begin somewhere further from us, with rock music. I mean, not rock and roll, but actual rock music. Even though humans were primitive in the Stone Age, there is evidence of rocks being used as percussion instruments, basically just banging things together in a rhythmic pattern. Archaeologists figured that Homo sapiens in the Stone Age were not ingenious or erudite enough to create sophisticated music, but then the "bone flutes" showed up. These Paleolithic flutes were mostly cave bear and vulture bones, and could compose simple melodies with plain beats; it was more for entertainment purposes and communication. Most of it is now considered lost music, since back then they used biodegradable materials to make the instruments, and some were performed with clapping and vocalising, which cannot be recorded or preserved. Though there are only bits and scraps left for us modern humans to discover and analyse the Paleolithic music culture, a universal tongue is considered to have stimulated religious practices and compelled people into it. It also gave rise to the formation and expansion of social networks in prehistoric times, as the music was performed in groups and in rituals or celebrations. It was found that the earlier the civilisation avails itself of the fact that music unites people, the more triumph they hold compared to those with later emergence of music. Music brought people together and advanced their networking, society further made use of music, adapting it to promote their own beliefs.

Skipping a few centuries, we arrive at the Renaissance period. Music was antecedently preserved by churches and spiritual communities, and performances were usually for religious purposes or rituals. As we all know, humans were extremely superstitious and pious, and music was once solely for prosperous people. However, things shifted when music entered the Renaissance, for secular music flourished outside of ecclesiastical settings. The music was heavily influenced by the developments of the Early Modern period, for instance the inauguration of the humanistic lifestyle and thoughts, the recovery of the literary and artistic heritage of Ancient Greece and Ancient Rome. The movements effectuated the innovations in music, it was no longer just devotional songs, ballads, or motets,

but pieces that are for compositions. Music theory was fostered, allowing composers to experiment with their music even more. Music was then based on modes, had richer texture and was more blended which is peaceful to listen to. The invention of the printing press back in 1439 made it easier to distribute music and also lowered the production cost. Prior to the invention, written music had to be hand-copied, it was time-consuming and expensive. With the improvements in mechanics, bourgeois classes were finally able to afford music as entertainment, and the music industry burgeoned. Churches commenced music education, disseminating music theory and pieces were much more convenient, this pushed the evolution of music greatly. Heretofore music was for the affluent societies, but ever since the 15th century, it has become a lot more affordable.

Fast forward to the Romantic Period, the Romanticism Cultural Movement began in 1798 and ended circa 1837. In the Classical Period, musicians focused on clarity and rationality over theatricality, societies such as operas and musicals brought different musicians closer together and allowed them to collaborate and exchange ideas. On the contrary, romanticism emphasised vehemence of emotions, freedom and imaginations over logic, which is prominent in the music, making it rather easily distinguishable. The intellectual movement that originated in the second half of the 18th century in Europe, strengthened the Industrial Revolution. This entire Romantic Movement was a revolt, a complaint, a cry from the people, against social and political norms of the Age of Enlightenment. One by one, 50 countries experienced turmoil and monarchies toppled, in favor of democracy. In particular, Frederic Chopin's Polonaise in A Flat major. George Sand, a female French novelist who shaped sensibility in young minds with her words, commented that the piece was "a heroic symbol". After the French Revolution came the Napoleonic War, and; the political and social turbulence served as a background for the Romantic Period. It is quite crystal clear that music had changed as society altered; musicians conveyed meaning through musical notations and affected society.

Music, passed down through generations, has sculpted cultures and societies. Its capability to alter one's mood, or even changing perceptions, led it to being exploited by radical, swivel-eyed politicians. Whether the impacts brought by music are beneficial or disruptive, there is no denying that society and music are closely intertwined.

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TEA Club - The Newfound Alliance Aiming to Display Students' Talents

Tung Sum Yi Lovely (4C)

On the first day of school this year, students were having elections to vote for various duties and posts in their classes. One student from each class was elected as the “Talent Enlightening Ambassador” (dubbed TEA), a part of the Talent Enlightening Alliance (also known as TEA). The combination of these two groups is called TEA Club. At the time, there was slight confusion surrounding the new role and alliance.

Founded at the start of the academic year, the Talent Enlightening Alliance aims to discover, develop, and display students' talents. Displaying our talents is undoubtedly crucial, and Mrs. Bonnie Cheuk Chow King Yee, the teacher who founded the club, carries the ambition of helping students achieve that. The Club is also supported by Talent Enlightening Ambassadors who help to serve as bridges between the club's operators and the other students. When asked about why she started the Alliance, Mrs. Cheuk said, “Whenever I chatted with students, I discovered that most students had the idea that the school would let them try anything they wanted. However, starting a new club can be difficult as it involves recruiting members and finding teachers-in-charge. Running the club is another challenge since committee members are required to plan a certain number of activities during each academic year, and they may have limited budgets.”

TEA Club has only been established for a few months, but several activities had already been organised, initiated by a few Talent Enlightening Ambassadors. “TEA Club offers students higher accessibility for them to organise activities they initiate,” Ms. Cheuk added. Some notable instances include World Dance Delights, proposed by Daisy Zhou from class 6A, in which participants explore different dance forms such as Folk, Ballet, and Latin dance. Another example is the Songs of the World activity proposed by Vanessa Quinto of 4A. Participating students can share and perform songs of different languages from cultures across the globe. Both activities enable talented students to showcase their knowledge and talents in different areas. On top of that, students can gain more experience with organising activities.

There are other ongoing activities throughout the year as well. The Talent Talker provides a platform for presenters to showcase their public presentation skills, in particular with short speeches. Mrs. Cheuk added, “Students, and teachers as well, can make a speech on their favorite topics using Chinese, English or Mandarin. It is a fantastic platform for students and teachers to showcase their talents as speakers. I hope that students and teachers can encourage each other through those presentations, such as the one given by our Vice-Principal, Dr. Mui, back in October.”

The Talent Talker provided golden opportunities for many, including the event's first speaker, Jade Tang Hui Ying from 6A, to display their abilities. Reflecting on her speech given in September, she recalled, "As a little chatterbox, I was always eager to share little things in life, or knowledge I recently learned with others. Becoming a talent talker has been a dream come true for me as it is my last year in True Light. Unlike the formal speeches I have made in the past, this scheme allowed me to present myself in a casual but calm way." Jade also polished her speaking and writing skills, saying, "In the past as an MC, I was only required to fluently execute a well-prepared script. However, I had to prepare my own speech as a Talent Talker. Ms. Chung, my English teacher, has taught me to include figurative language like alliteration and simile to help present my abstract ideas."



▲ Jade Tang Hui Ying from 6A was the first talent talker who delivered her first talent speech in September.

Besides the Talent Talker, TEA Club held a significant activity, the TEA Flash Mob, in October. The mob, consisting of vocalists and instrumentalists, performed a cover of Airstar Bank's theme song Stars, by Panther Chan, after two weeks of hard work in rehearsals. It was an enjoyable show for Jade, who was also one of the soloists. She commented, "Although I had joined the school choir before, I have never tried singing in an open area where I could not hear myself. The flash mob was a perfect opportunity for me to do so."

Performances of such caliber usually involve quite a few challenges during preparations, yet Jade recalls that everything went accordingly due to the chemistry between all the performers. "I was extremely nervous. During practice, I was always anxious about my pitch and my rhythm, but the other choir members and Mrs. Cheuk encouraged me to be myself and learn to enjoy the music. Even though I made a few mistakes during the performance, the cheers and applause of other schoolmates showed me that a true singer is all about emotions instead of techniques. From that time on, I began to focus on enjoying music."



▲ Talent Enlightening Ambassadors performed for the TEA Flash Mob in October.

The success of the flash mob has given way to its Christmas counterpart, the TEA Flash Mob Christmas Celebration, scheduled to take place in December. It will offer new valuable experiences for students to display their talents as singers, dancers, or backstage helpers.

It is evident that TEA Club is providing a vast number of activities for students to display their unique talents and potential, but students also play another paramount role in proactively applying for such activities so that you can gain valuable learning experiences. So do not hesitate! Take that first step and enrol in the activity you have been longing to join! Show everyone what you can do!

What are the Reasons behind Generation Z's Over-dependence and Addiction to Technology?

Wong Fu Shun Grace (4C)

Technology addiction is a behavioural addiction that has victimised many since the 1990s across the globe. Due to the flourishing evolution of the Internet, technology has continued unabated on its path of invasion and occupation. Generation Z (Gen Z), is a group of individuals who were born between 1997 to 2012 who are colloquially known as "Zoomers". The almost contrived period in which they were born has enabled them to be exposed to a myriad of technological inventions. Due to their affinity for technology, the "Zoomers" have been crowned "the indigenous people of the cyber world". Be that as it may, Gen Zs are real people living in the real world, and the bond between them and real life is starting to be eradicated by their addiction to technology. It is worthwhile to inquire into the reasons behind Gen Z's peculiar behaviour towards technology.



Amongst the large number of reasons behind this phenomenon, surely the most prominent one is to escape from the harshness of reality. The Internet can be a wonderful sanctuary for youngsters to immerse themselves into completely different worlds that can console them in one way or another. Gen Z consists mostly of teenagers who are going through puberty at this moment, and most of them are attempting to gain a sense of superiority and recognition from their peers, or even strangers online. It is considered a way to develop self-confidence, but perhaps not invariably considered the correct way to achieve such a goal. It is ubiquitous to see teenagers studying day and night, suffering from sleep deprivation in order to get those flying colours, especially in Hong Kong where academic results are highly valued. More often than not, the endeavour does not guarantee good results. When students believe their personal value is based on their academic results, getting a low grade can make them particularly morose and hence evoke more stress against academics. This is when technology comes in handy. Adolescents can just go online and be anonymous. It costs them nothing to watch anything they prefer with online platforms like YouTube and Netflix. The endless amount of videos they can watch lulls them into a fictitious environment where they can neglect the poignancy of reality and academic anxiety.

The popularity of social media also gives rise to technology addiction. As previously mentioned, peer recognition is crucial for teenagers. Social media can provide exactly what these young people need, despite being superficial. These days, it is omnipresent that many "Zoomers" impersonate a character online which is completely contrary to their authentic selves in real life. This is understandable to a certain extent; the fake character often receives accolades from the online community. This praise is a treatment which teens feel they can hardly be given in real life, encouraging them to be more active online to maintain their well-crafted character and make it more believable. Again, the incessant amount of online resources available makes it a piece of cake to find pictures on the Internet showing proof of the lifestyle of those fabricated characters. To keep their cyber-personality alive, teenagers are forced to check up on them from time to time during the day, slowly and unnoticeably developing an addiction to social media. It is also easy for teenagers to overindulge in their concocted characters and diverge from reality even further for the sake of the praise they get online.

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Unfortunately, if their counterfeit characters were exposed, the consequences might just be as apocalyptic to the involved individuals, as they might be criticised by the exact same group who once were their supporters. Hence, creating these false online identities can cause teenagers more stress, which they will use technology to alleviate, thus forming a perpetual malignant cycle.

Technology is also a great way to jump on the bandwagon to keep up with ever-changing trends. With globalisation, a majority of Gen Z can become Xenophiles, individuals who are attracted to foreign people or cultures. The Internet connects people from different countries together. Platforms like Discord allow different individuals to overcome geographical limits and make friends with people on the other side of the Earth. Despite its benefits, there is no denying that humans can get attached to others when they start to develop platonic or romantic relationships. In order to stay in contact, Gen Z needs to rely on technology. Things like social media and online communication applications deepen the bond between online friends, but also make people check their phones for new messages more frequently. If habits like these are not confined, developing an addiction is just a matter of time. Additionally, technology helps to spread news all over the world. The mercurial world brings about a multitude of trends on a daily basis. Something that is trending at this moment could be outdated a day after. Gen Z can utilise technology to stay on top of trends and follow them. If one wants to stay trendy, they must be on their phone non-stop, which is also common amongst Gen Z. From as small as daily outfits to big as opinions on different issues, people want to be in the mainstream so as not to be the “odd one out”. To achieve that, they must be on the Internet constantly, slowly enabling their addiction.

Despite the negative labels attached to technology addiction, it is equally important to know the reasons behind it. That is how we can help Gen Z to get rid of unhealthy addictions and use technology the right way. By no means am I suggesting forgoing all technology, but we bear in mind that everything has its limits, and just like medicine, one should never overdose on technology use either. More people should acknowledge the issues teenagers are going through instead of being acerbic critics of their behaviour. At the same time, their online malfeasance is not being defended. All of us should be more caring to the young people around us, providing the recognition that they need. That is how we can cope with the roots of the problem. We are living in a world where most youngsters need to seek comfort in the cyber world, meaning that we are not as careful with them as we should be. If we are not doing what we are supposed to do, then in what way do we have the right to lambast their defence mechanism against what they are going through? So, please be more supportive to your peers and siblings. Express your care for them, let them know that you love them and that they do not need to hide in the cyber world to seek comfort. Stop being reticent and tell your friends that you appreciate them in person. Let us be more appreciative and try to praise our friends when we see them achieve something and try to start up conversations in real life first. At the end of the day, there are no inhibitions that affection cannot break.



△ The “Zoomers” have been crowned “the indigenous people of the cyber world”.

Is Japan as idealised as its culture appears to be?

Iu Hei Laam Ashley (5A)

What do you think of when you hear the word “Japan”? Beautiful Sakura blossoms? Unique Summer festivals? Or perhaps the well-known, polite and hardworking Japanese people? With anime and manga gaining more and more popularity, Japanese culture, or rather Japan as a whole, has piqued many a people’s interest, which has led to terms like weeb* or weaboo*. But can the 2D artwork, the myriad numbers of Japanese travel shows, or even newspaper stories fully representative of what Japan is? Obviously not; media alone is hardly ever enough for us to evaluate a country and its culture.

Let us start with the fundamentals of a country—education. Japan, similar to Hong Kong, has a 7-8 hour/day school system. Their education is divided into five parts: kindergarten, elementary school, middle school, high school and university. Compulsory education ends at the third year of middle school. While education beyond middle school is actively promoted, there are still a lot of countryside places in Japan, like rural areas in Hokkaido, filled with people who would quit school right after the compulsory years. This phenomenon is especially common for girls of countryside families; because women in those families are taught that females should stay at home and be good housewives, and there is no need for them to continue further education that requires tuition. Of course, with the modernisation of morals we have today, the situation of girls giving up on education has undoubtedly improved, but not so much in places that are not as developed as the main cities like Tokyo.



▲ “Japan has always had a problem with bullying in schools,” said Mieko Nakabayashi, a professor in the school of social studies at Waseda University.

Also, there are plenty of problems which exist in Japan’s education and in institutes. Bullying is one example. In 2020, 80% of all the schools in Japan reported that the students had been through bullying in forms of teasing, threatening and insults. In a Japanese society, everything is rigid, society does not accept “abnormalities”, and a boy is expected to behave like a man who does not cry or express his feelings. To do so is seen as a weakness. On the other side, a girl is expected to behave like a girl, where they are often fetishised and stigmatised as being cute, petite, small, something that men need to protect. Plus, xenophobia adds fuel to the fire

of the bullying situation at schools. As aforementioned, the Japanese are very rigid, and their education fails to teach them about racial diversity. Bi-racial Japanese are often bullied

and called names, especially in elementary school, since Japanese children would regard them as atypical and thus weird. If you do not meet the standards that invisibly exist in Japan, you will be an abomination and get picked on, because of the lack of education on such topics.

Then, there is the workplace. The Japanese workplace is one of the most suffocating and demanding workplaces that exist on Earth. In Japan, one in three people have to work overtime at least two days a week. There were even laws established solely to tackle the death rates that were caused by “karoshi”, or death by extreme fatigue due to immense amounts of overworking. But the culture of overworking still remains in Japanese workplaces, where people are expected to get their work done regardless of the deadline before leaving the company in most cases. What is worse



▲ “Karoshi”, or death from overwork, is a Japanese term relating to occupation-related sudden death.

is the hierarchy in Japanese workplaces, like many other countries. The Japanese also have a specific pecking order, but they sometimes abide by it more than necessary. Usually when having meals together with a superior or a colleague, there is a specific seating arrangement and the honorifics they use; younger and less-experienced colleagues are not allowed to challenge their elders, or their boss. There is a constant deference to seniors, and it is too solemn for them to even question their precedent ways of doing things. This makes communication ineffective. Even with the existing wisdom of older people, without innovation from the younger generation, new ideas cannot be concocted.

And thus the above explores a small part of the negative aspects of Japanese society. While Japan indisputably has its advantages and good traits that exist in their society, we should always bear in mind that no country is perfect. Before we come to a conclusion vis-a-vis a country is good or not, we should not only look at their media or what is shown online, since it might only be a facade. We should investigate by ourselves and decide what to trust and what to doubt.

*weeb: A derisive term for a non-Japanese person who is so obsessed with Japanese culture that they wish they were actually Japanese.

*weaboo: A non-Japanese person, stereotypically an unsociable white male, who is overly infatuated with Japanese culture; a loser Japanophile.

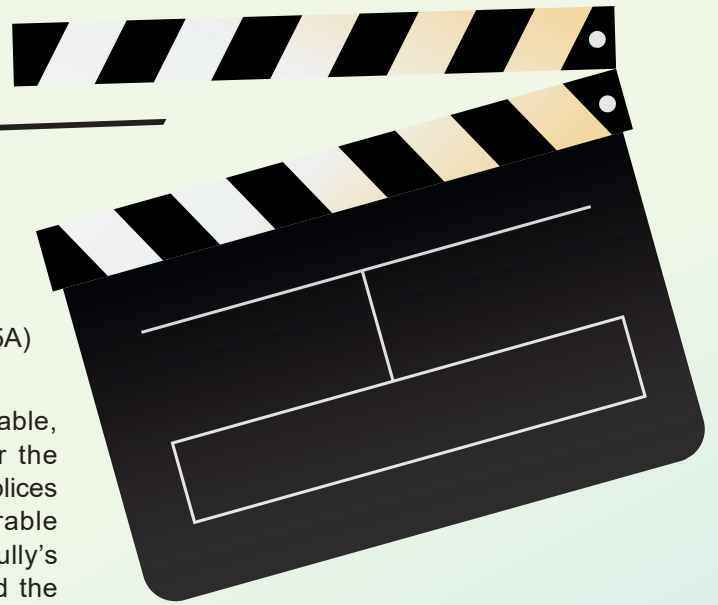
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Movie Review

A Silent Voice

Iu Hei Laam Ashley (5A)



In a bullying scenario, who do you think is more despicable, the bully, or the bystanders? Most of us would answer the perpetrator themselves. But in fact, bystanders are accomplices of the bully, ones that exacerbated the victim's unbearable pain. *A Silent Voice* is a story about bullying from the bully's perspective, which also reveals the bystander effect and the psychological impact of bullying.

A Silent Voice kicks off with a scene showing a young high school boy nonchalantly walking up to a bridge. The next scene reveals his childhood. The main protagonist is a high school boy named Ishida Shoya. One day, a deaf girl named Nishimiya Shoko transfers to his class. She has a notebook where she writes things she wants to tell people. Shoko's wishes are clear: she wants to make friends like others do.

The people in her class accommodate her at first. However, they see her as "different" and an outcast, and slowly, as a nuisance. Shoya starts to alienate and bully her because he does not know how to interact with her.

Meanwhile, the bystanders, the teachers and the school all righteously think they do nothing wrong since they are not a part of it. This is the part that made me furious. If the teacher and the school have done something to teach the kids about empathy and that people with disabilities are still people, this whole thing would not have happened in the first place. The bystanders are the people I dislike the most in the movie. They put all the blame on Shoya, as if he is the only one responsible for the situation.

I think we can all relate to the self-loathing in this movie. Shoya dislikes himself for his past actions, he wants to disappear to atone for them; Shoko dislikes herself for who she is, for being deaf and unable to communicate with people. At one point in the film, I am not sure you would have felt there is something you do not like yourself as well. She dislikes the fact that she is so different and that she cannot change herself. Have you ever felt so much hatred towards yourself too?



▲ *A Silent Voice*

The movie also helps accurately display the psychological effects of self-loathing. Just because a person is laughing does not mean they are not suffering, and I think we should all bear that in mind. Though self-loathing is unavoidable, we should still try to pay attention to what we can change and avoid hating any part of ourselves.

In my point of view, it is quite difficult for young or oblivious people to understand the pain caused by bullies. Sometimes it is all right to forgive yourself if the other person has already forgiven you. I really appreciate how the movie depicts Shoya trying to make things right, even though he has depression and social anxiety. All in all, I would love to hear different thoughts from everyone if you are willing to give the movie a try.



▲ 徐先生現時店鋪



▲ 徐先生和記者合影(左起 5C 黃嘉敏, 徐先生, 4C 張鈺瑤, 4A 黃芷琳)

消失中的夕陽行業—— 油麻地「市民秘書」專訪

黃芷琳 (4A)
張鈺瑤 (4C)
黃嘉敏 (5C)

建國初年，民眾經受長期戰亂，社會經濟千瘡百孔。當時不少內地民眾來港謀生，他們只能透過書信與身處內地的家人交流。然而，戰爭時期辦學困難，導致當代人民失去接受教育的機會，不少人目不識丁，需要請人代筆撰寫家書。「寫信先生」這個職業應運而生，成為當時不可或缺的職業之一。

在油麻地臨時玉器小販市場 78 號攤檔，有一位從事寫信工作逾五十年的寫信先生——徐麟棠先生。徐先生現年 92 歲，他出生於戰亂時代，父親在他三歲時去世，他與母親隨即展開逃難生活，讀書的日子加起來才不夠一年。後來，徐先生到香港學習粵曲，成了粵劇大師羅品超的門生。學成後，他獲師父賜名「新羅品超」，遠赴世界各地表演，成為炙手可熱的粵劇名伶。可他終究敵不過粵劇式微的命運，轉行跟隨昔日自己的粵劇觀眾黃律師，展開寫信先生的生涯。

在搬進玉器市場前，全港不少寫信攤檔都集中在油麻地的雲南里。與徐先生不同，從事寫信工作的大多是退休律師、警司、教師等知識份子，因此當徐先生以練習生身分初入寫信行業時，只能做打字、打信封地址、打舞廳和工廠月報等簡單的文字工作。那時他經常會接到大量打信封地址的訂單，要求他在限定時間內打一二百個信封地址。他的手常常因為打字而起水泡，工作既單調又辛苦。隨著辛勤自學和經驗的累積，徐先生的文字功力漸增，開始能夠勝任其他文字工作。但因為他的文化水平較低，未能學懂如何填表、報稅，因此他的工作多為替客人寫薪金證明及家書。



▲ 徐先生接受校報記者採訪

一般人可能會認為，家書的內容就是問候家人和述說自己的現況。但事實上，家書多半只是用來告訴家人自己已將錢寄回，又或者被用作發洩個人情緒的工具，用字不一定那麼文雅。當時托寫信先生寫家書的男性通常不會講述太多自己的現況，只會告知家人他寄去家鄉的物品、數量和金額等。而願意長篇大論抒發感情的大多是工廠女工、「水上女」（划船、渡船的女人）和舞小姐，她們的文化水平不高，長年離鄉別井，工作辛苦，又常常遇到挫折，心中的怒氣怨氣無人可以傾訴，因此她們便會將一腔怒火宣洩在家書之中，用字未免帶點粗俗。徐先生知道她們是因為沒有接受教育的機會，才會言語粗鄙、品行有失。每每遇到這種客人，他總是於心不忍。可他實在不喜歡聽粗言穢語，亦難以應付這些怒氣沖沖的客人，因此他會介紹這些客人到一些退休女教師的檔鋪寫家書。那幾位退休女教師有歷練、有膽識，即便聽到粗言穢語也能面

不改色，一字一句替她們寫在家書上。這樣既不會得罪客人，又不會難為自己，是個兩全其美的辦法。

六、七十年代是這個行業的輝煌時期，僅僅在雲南里就有四十多個寫信檔口。在八十年代，徐先生向政府申請工匠牌照，搬入廣東道甘肅街的玉器市場。直至 2020 年，路政署為配合中九龍幹線工程，將玉器市場清拆，徐先生與其他持牌小販被迫搬遷至臨時玉器市場。現存的六個寫信檔口被安排在玉器市場裏的轉角處——所謂「檔口」也只是一個綠色的小鐵皮屋，門前擺放兩張並排的折疊桌，一張用來寫字，另一張擺放著頗具歲月痕跡感的打字機。徐先生指以前在雲南里的寫信檔口數量雖多，但道路寬敞，即便多放幾張桌子也不會阻擋行人。熟悉的街坊鄰里經過會跟徐先生打招呼和閒聊，街上人來人往亦為他枯燥的工作增添趣味。即便後來搬到玉器市場舊址，他的檔口面積依然寬闊。不少老主顧得知他搬到玉器市場後，仍然前去光顧。然而，現在的臨時玉器市場面積比舊址小很多，卻要容納與以往一樣的三百多個攤檔。每個檔口分攤的面積較以往更小，走道的空間非常狹窄，遊客參觀也非常不便。徐先生對此次搬遷感到十分無奈，因為以前的老顧客很多並不知道他搬到臨時玉器市場，使他損失了一部分生意；而寫信檔口的位置人流並不多，搬進來的頭兩年都沒有新顧客。

以往需要代寫的文件種類多樣，有家書、情書，還有報稅單、薪金證明書等，比起「寫信先生」，徐先生更願意稱自己為「市民秘書」。但是，隨著時代變遷，教育逐漸普及，人人都有讀書識字的機會，再加上科技發展蓬勃，像家書、情信這樣的內容，人們只需要發一條信息就可以傳達心意，就連報稅也可以自行在網上完成，現在的「市民秘書」連報稅的工作也越來越少。徐先生的生意來源只有少數仍有需要報稅的老顧客。

「市民秘書」這一行業已然式微，半退休的徐先生平時除了在檔口練字，亦重拾了粵劇這一門他依舊滿懷熱情的興趣。

由於幾十年前需要代筆寫信的人多，徐先生的收入比現在的高，英文翻譯的工作甚至賺得更多。六、七十年代他們寫信的收費沒有定價，寫一頁紙大概收五元，費用多少視乎顧客意願，一般顧客會付十至二十元；若顧客十分滿意的話，偶爾會多付一些，收入高的舞小姐甚至會多付二三十元。當時普通工廠工人的月薪大約是三百元，一個麥當勞「巨無霸」的售價則是三元四毫。與其他工種比較，寫信先生這種職業的收入是非常不錯的。然而到了現在，需要代寫信的人少之又少，徐先生收入自然大幅減少，每年的收入只勉強可以支撐檔口一年四五千元的牌照費用。不過徐先生認為做這一行本就收入不多，也就不太計較。儘管生活艱難，徐先生依然願意留守店舖，只因在那裏可以和搭檔一起過日子，不至於孤獨，且這裏比在戲班裏更安全、更自由。

作為粵劇老倌和八和會館（香港唯一粵劇團體）會員，徐先生積極培養粵劇人才，指導對粵劇有熱誠的學生。近年，他更獲知名導演黃進達先生邀請，參與話劇團表演的指導工作。十二名來自港、台及內地的大學生在他的指導下，用南音（註）演唱《獅子山下》，演出大受好評。表演的成功使徐先生十分自豪和滿足，昔日的「市民秘書」今日成了「粵劇教師」，繼續為這土地獻出自己的一分力。

隨著社會的進步，「寫信先生」這一行業終將被歷史的巨輪輾過，它甚至會被人遺忘，但這行業卻值得被記住、被懷念，因為在這一段被塵封的時光中，每一位「市民秘書」都曾為人們付出過，他們也是香港歷史的一部分，曾在這個小島發放過一點亮光。



▲ 新羅品超年輕時的粵劇扮相

註釋：

南音：一種以廣東話說唱的傳統曲藝，多以琵琶、洞簫、二弦、拍板等樂器伴奏。

圖片來源：

<https://sunlbc.tripod.com/contact.html>（已徵得徐先生授權使用）

聽得見的影像——口述影像員專訪

張千悅 (5A)、葉海淇 (5C)、黃嘉敏 (5C)

如果有一天，你突然失去了光明，世界一片漆黑，只剩下聽覺、觸覺，你是否還有機會看見這個變幻莫測的世界呢？原來眼睛並不是我們接收影像的唯一方式，口述影像可以是讓視障人士了解這個世界的另一種途徑。為了加深同學對口述影像之認識，校報早前邀請了香港口述影像協會創辦人兼資深口述影像導師梁凱程博士進行訪談。

Q1: 今天很榮幸可以邀請梁博士進行一個有關口述影像的訪問。我們想了解一下，您是怎樣加入口述影像這個行業的？

梁博士：我本身是一名任教英文和翻譯的大專講師。偶然認識到口述影像這個專業，很想將它推廣給我的學生，於是開辦了口述影像選修課程。但當我尋找參考文獻的時候，卻發現沒有與中文口述影像相關的文獻，所以便把心一橫辭掉正職，到英國修讀口述影像哲學博士課程。我的論文題目亦與粵語口述影像有關，內容是研究如何有效地使用口述影像去幫助視障人士理解影像。此外，我當時也是一個領跑員，每個星期都會和視障人士跑步。在跑步期間，我會提醒他們路面的情況，其實就相當於在現場向聽眾口述影像。透過這活動，我發現視障人士有不同需要，是故更堅定了我加入口述影像這行業的決心。

Q2: 請問甚麼是口述影像？它可以應用在哪些方面呢？

梁博士：口述影像是屬於翻譯的一門學問，我們稱之為「符際翻譯」，意思即是兩種不同符號的轉換。口述影像將「視覺符號」轉為「言辭符號」，它除了可以應用在電影、電視節目和表演上，還可以應用在其他用眼睛欣賞的事物上。例如香港口述影像協會開發了一系列不同的口述影像活動，包括影視產品、戶外活動、博物館導賞團等，將口述影像運用在日常生活的不同層面上。此外，我們也設立了一些教學項目，向視障人士介紹文化、藝術、科學等不同範疇的資訊。

Q3: 可不可以分享一下口述影像的製作過程？

梁博士：不同類別的口述影像，都有不同的製作流程，我先介紹一下電影的製作過程。簡單來說，我們要避開電影中的對白、聲效和背景音樂，在沒有聲效的位置加插口述影像，描述演員的表情、動作、衣著和場景轉換。在寫稿之前，我們會以觀眾的視角去觀看那部電影，看看導演想給我們帶出甚麼信息，看完之後，我們就會寫稿。寫一部九十分鐘的電影口述影像稿件，大概需要六十至八十個小時。寫完之後，會有人審閱稿件，如果時間許可的話，我們也會邀請視障朋友給予意見。口述影像分為兩種，一種是現場口述影像，另一種是到工作室錄製聲軌。

Q4: 那麼口述影像員是如何演繹口述影像的呢？

梁博士：容我繼續以電影為例，大家可能會較容易理解。演繹口述影像時，我們須配合電影的節



▲ 梁博士接受記者訪問

奏，如果電影中出現一些緊張的畫面，我們的聲音亦會隨之緊張起來，語速較急。簡單點來說就是，口述影像員要配合電影的情節去營造氣氛。口述影像使用者雖然知道我們正在為他們口述影像，但聽著聽著他們又不會特別留意到我們的聲音，好像口述影像的聲音已經融入電影之中。

Q5: 你認為口述影像的挑戰和困難是甚麼？

梁博士：在演繹電影方面來說，一些武打片和槍戰片會較有挑戰性，因為這些電影的節奏很快。以槍戰片為例，因為節奏緊湊，子彈會飛來飛去，「砰砰砰——」，我們要避開聲效，很難找尋插入口述影像的時機，而且它的描述過程非常具挑戰性，我們要把角色是否有擊中目標、目標有沒有受傷、目標反應等情節一一表達。印象中難度最高的是演繹李小龍的電影，因為李小龍的動作真的很快，他的拳快狠準，所以用字要精練。要只用幾個字就能描述他的動作，例如「一個左勾拳」、「一個直拳」、「橫掃」、「兵」、「五人飛開」等。當我們運用短語時，節奏和語速會更快，節奏感亦會更強。有時電影中有一些緊張的情節，我們的聲音亦會配合情節，緊張起來。簡單來說，口述影像的困難之處，就是我們要配合電影的情節去營造氣氛。

Q6: 中文口述影像與其它語言的口述影像在演繹上可有差別？

梁博士：因為我曾在英國修讀口述影像，我接觸英文口述影像的機會亦比較多。英文口述影像會有較多指引，當中會提及文法的運用，會引導我們要用甚麼時態處理相關的情景。但製作中文口

述影像時，中文沒有時態的觀念，故製作時，處理手法與英文口述影像不同。以我們近期為香港國際攝影節 (Hong Kong International Photo Festival) 提供的口述影像製作為例，當中有一些素材是紀錄片。其中一部紀錄片分開了兩個鏡頭，同時拍攝唐人街的不同位置，有時左邊的鏡頭會停，右邊的鏡頭卻繼續運作。由於中文沒有時態的概念，為清晰表示行為發生的時間，我們需要添加一些形容時態的字眼，例如當情景是某人在吹喇叭，我們需強調「吹緊」喇叭，令表達更清晰明白，同時也可清楚讓人知道片段是分開兩個鏡頭拍攝——一個是靜止定鏡的，另外一個仍在拍攝。中文口述影像和其他語言的口述影像不同的是，我們有時需要小心處理時態的問題，確保口述影像使用者真正明白畫面的內容。

Q7: 你可以分享一下一些製作口述影像的經驗與收穫嗎？

梁博士：每次完成一項口述影像製作，我也覺得我們不但令視障人士更加了解這個世界，我們亦能更了解這個世界。平日看電影多是為了放鬆自己，但如果因為工作關係而去看電影或去博物館欣賞展品時，我們一定會更加仔細去閱覽資料。例如我要描述青銅碗上有一隻怪獸，但那隻怪獸到底是甚麼來的？我是需要做資料搜集才能知道。作為口述影像員，我們要花很多時間做資料搜集、參考一些相關書籍或文獻，清楚理解要描述的內容是甚麼，才可準確地把訊息帶給口述影像使用者。我們不想他們接收到一些錯誤的資訊，所以我們很重視文稿的內容是否準確，故在準備資料時有很高的要求。

Q8: 口述影像服務只會提供給視障人士使用嗎？

梁博士：香港人大多以為口述影像是為視障人士而設的，但其實不然。我在英國讀書時曾經為歐盟資助計劃開發語言教學平台，以口述影像為語言教學工具，例如教外國人學中文，所以其實任何人也可以使用口述影像。我們製作的博物館口述影像，也有很多視力健全的參加者一起觀看、一起參與。他們大多表示參加過口述影像導賞團後，才知道原來那些展品有這麼多細節。所以口述影像其實是所有人也可以使用的，而且人人也可以學習口述影像，因為它是一種說話的技巧，講究一個人的語言能力。同時，口述影像的用途

可以很廣泛，我們也會將口述影像技巧應用於繪本，講述繪本中的故事，這些故事任何人也可以聽，所以並不只限於視障人士使用。不過對於視障人士來說，口述影像真的對他們很有幫助，因此對這個群體的幫助是最大的。

Q9: 若同學有志加入這個行業，她們需要具備甚麼條件？

梁博士：若同學有志加入此行業，觀察力、咬字清晰和良好的語文能力都是入職的基本要求。此外，我希望同學能具備細心這項特質，因為製作口述影像需要很細心，需要觀察入微，例如製作懸疑推理電影的時候，口述影像人員需要在電影中仔細地留意有沒有一些蛛絲馬跡，並在寫稿的時候有技巧地表達，從而令使用者自然地察覺到這些就是情節中的線索。

Q10: 香港口述影像協會是如何招聘人才的？

梁博士：口述影像是一門專業。若要製作球賽的口述影像，要懂得足球；要製作與博物館導賞團、地質公園導賞團有關的口述影像，便需要先了解相關展覽的內容，因此很多時候我會親身到不同的領域發掘，並且篩選具備不同專業知識的口述影像員。我會到博物館參加一般的導賞團，若我發現導賞團裏有表現優秀的人員，我通常會邀請他加入我的團隊。一般來說，我可能會接觸到從事不同範疇工作的人，從中篩選適合的人才。但當中也有部份人是自薦的，他們希望加入我們的團隊和修讀課程——其實我們機構有提供不同的課程讓有興趣的人報讀。因此我們是透過兩種不同的渠道招攬人才的，一種是主動邀請，而另一種就是在口述影像課程中挑選表現較優秀的人。

在沒有光明的世界裏，卻有一把聲音引導着視障人士，繪形繪聲地把這個世界的樣貌化成一抹抹影像，帶領他們「看見」這個世界，認識世界，感受世界。在此感謝梁博士接受採訪，讓更多同學認識並了解口述影像。希望更多有志服務他人的年輕人會投身口述影像行業，幫助更多有需要的人。

► 香港口述影像協會為廉政公署出版的德育繪本《你先我先》製作無障礙配套，圖為故事角色觸感圖。



◀ 香港口述影像協會曾舉辦木棉花社區口述影像導賞團，以上是導賞團中使用的道具。（上方是由黏土和大頭針製作而成的木棉花模型，中間是木棉花的棉絮及種子，下方及右方是木棉花及木棉樹的觸感圖。）



髮禁——打破常規的勇氣

葉海淇 (5C)

香港在性別平權的發展上一向較西方國家落後，然而近日一位香港中學生在社會上掀起了性別平權的風波，他孑然一身踏上了爭取性別平權之路。

今年七月，一位名叫林澤駿的十六歲中五學生拍攝影片上載到社交媒體，向大眾講述他因頭髮「過長」，違反學校儀容規例而被學校要求剪去長髮的經歷，他質疑「髮禁」違反《性別歧視條例》，並向平等機會作出投訴。

林同學就讀的學校以「男生留長頭髮是不整潔的」、「校方會因街外人的投訴而不知所措」和「學校聲譽受損」等種種原因，要求林同學不可以留長髮。校方向他作出警告，他在面對可能不能參與學校活動甚或停學的壓力下，最終剪去長髮。

究竟男生蓄短髮、女生留長髮這種性別框架從何時開始被定型？而這不成文的規定在現今社會是否仍然適用？撇開種種社會的刻板印象來說，事實上社會大眾有必要為兩種性別劃分特定的性別形象嗎？

在現今社會中，不同的人對男性留長髮有着形形色色的偏見，留長髮的男性總是被視為標奇立異、不倫不類、非主流、是「爛仔」，甚至會影響市容，這是其中一大性別定型的觀念與偏見。頭髮的長短就像能界定一個人的本質，決定他的好壞；甚或有留長髮的男性會被認為是「女性化」，缺乏社會期待男性所需具備的陽剛氣質。但社會對女性頭髮長短的接納程度與彈性卻較為寬鬆，這種建基於外表儀容的差別待遇，可見社會對待兩性的不公。

事實上，在不同的時代、不同的文化中，社會對兩性「理想」的形象要求從來都不斷在變改，但直至現在，男生與女生在選擇髮型上仍然有諸多限制，究竟這些既有的觀念與束縛是否已不合時宜？

學校是社會的縮影，是社教化的場所。為培養學生良好的品行，學校制定了校規規範學生，但校規中很多規條的設立往往只是為了迎合社會的傳統觀念，就如男生應蓄短髮、女生應留長髮；男生應穿褲子、女生應穿裙子；男生女生也應該穿淺色內衣以保持純樸校風等，然而當中有部份的校規有可能違反了學生的權利，就如今次的事件一樣。

大多支持髮禁的人會認為學生的儀容服飾應有劃一的標準，但這種「一致化」意味着學生的身體自主與自我表達的權利被削弱，亦埋沒了每個人不同且獨特的個性和特質。頭髮是身體的一部份，就如外貌五官般，髮型有助人塑造自我形象，而髮禁正正抑制了學生的自我表達權，甚至令學生容易產生性



▲ 林澤駿於社交媒體 instagram 發佈影片

別焦慮，情況就如被逼剪去長髮的林同學一樣。他於自行發佈的影片中，形容自己是一個有性別焦慮（Gender Dysphoria）的人——因生理性別與個人性別認同不一致而產生不適和焦慮，他形容片中短頭髮的他是展示了一個欠缺自信的自己，被逼剪去長髮的他心情亦因而消沉了一段時間，在學校的儀容規訓下，他備受壓力與煎熬，可見林同學所渴望爭取的不單是髮型的自由，更是學生應有的權益。

髮型的限制一向是學校其中一項傳統的規條，但是，若一直只知跟隨社會的風俗而永不改變與進步，校規的修改沒有商討的空間，社會只會停滯不前，又談何進步？再者，平等機會委員會發出的「種族平等與校服」指引中，建議校方應樂意考慮因應社會和文化環境，「對其他特殊需要保留合理遷就的空間」、校方應「推行具靈活性的政策」。香港正是多元且包容的社會，對男性髮型應持開放態度，既然學校是社會的縮影，那麼這項陳規是否應被廢除？

校規為何不能為因應學生的需要而作出改變？制定規條的一方若能「合理遷就」，設身處地為學生着想，尊重學生的個人選擇，接受多元的審美觀，並且包容不同的聲音，或許香港在性別平權的路會走得更快，學生的權益亦能得以保障。

可是就現在的情況來說，廢除髮禁仍有漫漫長路，但至少林澤駿同學敢於站出來，為自己、為後人爭取權益。他願意跟大眾分享自己的傷痕與經歷，令更多面對着類似困境的人得到激勵。社會距離全面平等可能還要等待漫長的時間才能實現，爭取權益的路是遙遠的。在這個充滿規條的社會裏，面對不合理的「常規」，有人怯懦的忍氣吞聲，有人勇敢的站了出來，當林澤駿同學在社交媒體露面，上載爭取權益的影片的時候，也許有人連舉手發問的勇氣也沒有，這種敢為天下先，打破固有常規的精神實在值得我們學習。

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學生的天堂—— 芬蘭烏托邦式教育

馮盈惠 (5B)

北歐教育一向受人推崇，當中尤以芬蘭的教育最享負盛名。芬蘭的學生在經濟合作暨發展組織（OECD）的國際學生能力評估（PISA）中成績一直超卓，學生曾連續兩屆在閱讀與科學兩項評比中稱霸，解難能力和數學則位居第二，芬蘭教育因此受到全球各地教育界的高度關注。被譽為世界第一教育大國的芬蘭，到底有甚麼過人之處？

教育理念：尊重與平等

資源平等分配

芬蘭政府在每一間學校中投放的資源都是均等的，甚至會在社經背景相對弱勢的孩子就讀的學校投入更多資源，讓資源平等分配。芬蘭沒有貴族學校和平民學校之分，學校的教學質素都很接近，家長不用為子女報讀名校或競爭學位，只需選擇離家最近的學校便可。

芬蘭學生的學習表現並沒有明顯的城鄉差距。在國際學生能力評估（PISA）測驗中，芬蘭學校與學校之間的差距全球第二小，只有不到 5%（差距最小的是人口僅 30 萬的冰島），由此可見，不同學校之間的教育成效非常接近。

絕不放棄任何孩子

學校不標榜精英制，「沒有一個人落後（No child left behind）」是芬蘭的教育主張。芬蘭老師沒有趕進度的壓力，總是要等全部人都學會，才繼續教新的課程。那麼學得快的人要怎麼辦？在赫爾辛基大學任職教師的海蒂回憶，她念中小學時數學很好，但老師從來不會公開說她功課好，只會私下偷偷塞幾本進階數學讓她自己看。在芬蘭，同學之間並沒有任何比較，學習能力較弱的孩子沒有遭到拋棄。

政府重視教育制度

資源充裕

在芬蘭，政府會免費提供學前幼兒教育、九年義務教育和大學碩士教育。課程中的學費、書簿費、交通費、膳食費等費用全部由政府負責，可見芬蘭政府對教育的重視。

此外，芬蘭政府會把資源重點投放在初級中學（相當於香港初中階段）和學習遲緩的學童身上，因為他們認為這個階段的小孩正在發展自己的學習方法，需要最多的資源。在經濟合作暨發展組織（OECD）國家評比中，芬蘭是運用教育資源極最有成效的國家。

不斷改進教育制度

芬蘭教育局在 2014 年開始採用新的課程，他們在 2016 年也曾進行教育改革，將主題式學習納入國家核心課程，目的是給孩子提供一個良好的學習環境，讓他們有高度的學習動機，去接觸和某一個主題相關的各種領域的知識，打破學科之間的限制。這種學習模式通常會在一年的課程中進行一至兩次，目標主要是鼓勵學生自主學習，培養他們適應世界快速變化的能力。

可是芬蘭政府並不滿足於現狀，當局在 2020 年打造一種名為「依據現象（Phenomenon-based）」的跨領域（interdisciplinary）學習架構。學生不用再研讀特定的學科如數學科、地理科，而是研究「事件」和「現象」，例如研習氣候變遷、歐盟的形成等各式各樣的主題。舉例來說，二戰主題將會從歷史、地理和數學等不同角度讓學生分析。過程中，學生將會吸收英語、經濟和溝通技巧等的整套知識，而不是單一學科的知識。這項課程改制計畫要求學生主動挑選研究的主題，目的是激發學生的學習熱情，並從中確立自己的志向。芬蘭把這個系統納入高中教育，全國每一所中學每年都必須至少有一堂這樣的課。

學習模式靈活多變

全球上課時數最少，假期最多

芬蘭教育規定小孩在 8 歲前，每天只上 4 小時的課堂；8 歲後會增加至 6 小時，但每週上課不多於 30 小時；而中小學授課時數則每星期在 30-35 小時以內。芬蘭也規定每 45 分鐘課堂後，就要有 15 分鐘小息，確保學生有充足的休息和與同學交流的機會。上課時數少亦給予老師充足的時間備課。

此外，芬蘭學生在放學後有充裕的時間發展自己的興趣嗜好。根據經濟合作暨發展組織（OECD）的資料，15 歲的芬蘭學生平均每週花 2.8 小時做功課，時間比其他國家少。至於假期方面，芬蘭的暑假長達兩個半月，放假期間老師不會派發功課，因為老師認為學生放學回家後，不應花時間做功課，而應花時間陪伴家人。

那麼芬蘭學生在餘閒時做甚麼？根據調查，41% 的芬蘭中學生最常從事的「休閒活動」就是閱讀。芬蘭人是全世界最愛在圖書館借書的人，每人每年平均借 17 本書。此外，不少芬蘭學生喜歡做運動和與朋友聚會。可見芬蘭教育不單重視培養學生對學習的興趣，亦重視學生的身心健康，能真正實踐學習與生活的平衡。

自由輕鬆的學習氣氛

在芬蘭的校園裏，每天早上會播放各種音樂，如饒舌、古典樂、民歌和流行音樂。每天的上課鈴聲都是不一樣的，有時甚至會播放老師自己唱的歌曲，學習氣氛非常輕鬆。

另外，芬蘭學校並沒有強制學生必須穿著校服，沒有規限他們的儀容；學生在課室內不用穿鞋子；上課時學生亦可隨意走動，可以坐在地板上或書桌前上課。中小學生可按自己的興趣選科，自訂時間表，亦可以向學校申請，要求學校開設自己感興趣的選修課程，學習模式開放自由。

教學方式

芬蘭老師教的不是「知識」，而是讓學生「學習怎麼學習」。學生問問題，老師不會直接講出正確答案，而是給他一個方向，讓他自己去想、去找、去學。

幼稚園採用自然教育，一個星期中最少有一天，老師會帶學生到戶外如森林或者河邊，利用大自然資源學習。學生的課堂多姿多采：嗅嗅森林裏不同的植物，嘗試用語言形容不同的氣味；透過各種感官了解樹木，為它們起名字。學生可從觀察森林裏的動物如麋鹿、松鼠等，去學習生物科的知識。學生出發前須穿著安全裝備，這些要求也提升了他們在森林裏的安全意識。



▲ 芬蘭教師正以實物教學

芬蘭政府非常鼓勵集體學習，學生往往會被要求分組討論，學習模式不是常見的老師講課、學生乖乖聽的單向授課，學生也不會呆坐等待被要求回答問題。除此之外，芬蘭學生經常要做專題研習，目的是避免學生在學習中陷入「我為甚麼要學這個」的困惑，讓學習過程變得更加主動。學校也鼓勵老師把不同科目與生活議題結合，增加學生學習興趣。

班級規模及評核模式

芬蘭每班人數不超過 20 人，而且小學教師會一直跟隨同班級學生升班，直至小學課程結束，這增加了教師與學生之間的信任，也讓教師有更多時間了解學生，評估他們的表現。

在芬蘭，學生並不需要從小開始面對各種類型的測驗考試，直至 16 歲，才要應付第一個為了升讀大學而設的公開試。芬蘭學生沒有成績表，只有個人學習報告，因此，同學間從不出現競爭，各人也能按照自己的興趣去學習。每個學期初，老師會邀請家長和學生一起討論學生的學習目標，又會定期評估學生的學習能否達成最初設定的目標。平日的課堂上，老師會時時刻刻評核學生的表現，以了解學生的學習進度，然後在報告中指出學生的強弱，讓學生和家長清楚知道如何改善。



▲ 芬蘭學生上課情況

全球最嚴格的師資標準

在芬蘭，無論是幼稚園老師、小學或是中學教師都須擁有碩士學位，而且要通過聯合會考，測試心理、思想觀念、理解等能力。另外，老師在入職前還要通過一系列面試，被評定充滿教學熱誠與創新思維，才有機會擠進錄取率只有 10% 的師資培訓院校。在這個機制下，能投身教育行業的都是才德兼備和富有教育熱誠的老師，所以芬蘭社會很尊重老師，家長亦很信任老師。芬蘭第一大報《赫爾辛基郵報》的調查顯示，芬蘭年輕人最嚮往的職業就是教師；中小學教師受民眾敬重的程度，甚至超越總統和大學教授。

總括而言，芬蘭教育遵從人類本性的原則，即是人人天生能力各有不同、人是具有創造力的、人天生具有好奇心和有主動學習的能力，從而鼓勵孩子發掘個人興趣，培養他們成為終身學習的人。同時，芬蘭政府不斷改革教育制度，幫助孩子瞭解社會現象、跟上世界步伐，同時重點培訓他們的生活技能，為他們建造一條通往未來工作世界的康莊大道。反觀香港教育制度，以考試為導向而且奉行精英主義；學生上課時數長，功課多，課外活動也多，結果學生長期處於睡眠不足狀態。在這種學習模式下，學生是否真正感受到學習的樂趣？而所謂的「學習成效」又是否只是成績表上的一堆數字？

望香港借鑑芬蘭的教育方式，棄其糟粕，取其精華，反思教育的目的，讓學生成為樂於學習的人，培養真正具國際競爭力的人才。

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「漂綠」和「過度包裝」—— 窺探環保與商業及社會的關係

張千悅 (5A)

隨着地球環境逐漸惡化，與環保相關的議題對大眾來說早已不是件新鮮事——「過量使用塑膠」、「光污染」等環保問題已廣為人知。然而環境問題並未有因此緩和，甚至有不少新問題出現。「漂綠」和「過度包裝」皆是近年社會上日趨嚴重的問題，我們需要讓問題在無法挽回之前喚起民眾的警覺。

「漂綠」

「漂綠」一詞聽起來似是一種推動環保的方式，但其實不然。「漂綠」（Greenwashing）是由「綠色」（green）和「漂白」（whitewash）兩個詞彙合成的一個新詞，它是指一些公司、組織，甚或是政府以某些行為或行動向大家宣示自身對環境保護的付出，但實際上卻是反其道而行。

事實上，不少企業運用層出不窮的手法「漂綠」，讓很多消費者誤入「陷阱」而不自知。

「漂綠」看似未在市場上成為主流，但其實已經有不少例子。著名飲食企業麥當勞曾為推動環保，提供用可回收物料製成的紙飲管以代替難以分解的塑膠飲管，卻被傳媒指出這種飲管雖然的確可以回收，但實際上這些飲管是不能加工製成其他產品的，最後也難逃成為一般垃圾的命運。麥當勞利用人們希望為環保出一分力的心態，以「可回收物料」為名吸引顧客光顧，其實是一種欺瞞顧客的手段。



▲ 被指以支持環保為名，吸引消費者的「漂綠」產品

在其他行業中亦有相關例子。為人熟知的南韓化妝品牌 Innisfree 也曾深陷於「漂綠」的爭議之中。它曾推出一系列環保產品，產品宣稱以紙張製造瓶子，以示公司支持環保，其後有消費者剪開瓶子後，發現裡面其實有一個平平無奇的膠瓶，只是將紙張包在表面而已，後來 Innisfree 才澄清指產品包裝並非 100% 紙製。從上述例子可見，很多「漂綠」的公司以不同手法誤導市民，令消費者誤會並購買「環保」產品。說不定我們也曾墮入「漂綠」的圈套呢！

這些公司「漂綠」的原因顯而易見——為了吸引消費者。當一間公司推出的產品以保護環境為噱頭，定能提升不少支持環保的市民購買的意欲。台灣大葉大學工業設計系暨設計研究所於 1994 年進行的一份調查顯示，大部分消費者皆傾向支持提倡環保或綠色消費的公司和機構。由此可見，「環境友善」早已是市民購買商品的其中一個考慮因素，所以「漂綠」有助商人賺取利潤。另外，不少企業也希望透過「漂綠」提升品牌形象及競爭力，而「ESG」更間接帶動了「漂綠」的風氣——ESG 是環境保護（E，Environmental）、社會責任（S，Social）以及公司治理（G，Governance）的縮寫，是一種評估企業的新指標。ESG 代表企業的社會責任，因此許多企業或投資者會將 ESG 評分視為評估一間企業是否能永續經營重要的指標。企業為了提升自己的品牌形象，同時藉此吸引更多投資者，不惜用「漂綠」的方式達成目標，但實際上卻與 ESG 的理念背道而馳，更有機會進一步對環境造成破壞。



過度包裝

相比起「漂綠」，相信大家對「過度包裝」有較深的認識，它是指商品的包裝材料過多、包裝過份精緻的情況。「過度包裝」近年已成了市面上常見的現象，例如以包裝精美著稱的日本和菓子禮盒、有着華美包裝的名牌珠寶這些例子也隨處可見，而因疫情而崛起的網購風氣亦助長了過度包裝的盛行。

過度包裝盛行的原因並不難理解——這都是商家為了吸引客人購買及提升自己的品牌質素和形象的手段。俗語有云：「人靠衣裝」，商品也是如此。以日本精美的手信禮盒為例，當客人看見外觀華麗的包裝，自然會產生購買商品的欲望。再者，很多企業會透過使用昂貴的物料包裝商品，藉此提升商品的形象和價格，令其品牌在市場上有更大的吸引力。

事實上，過度包裝為環境帶來非常嚴重的影響，它製造了更多垃圾，造成更多的浪費。這些包裝物料的美麗只是一時的，眨眼間便會淪為廢物，被棄置於堆填區。根據環保團體綠色和平統計，單是超級市場涉及過度包裝的日常用品，每年就可製造至少 18 億件、約 1.5 萬噸塑膠垃圾，它們可塞滿約 4443 輛垃圾車，可見過度包裝造成的垃圾量實在不容小覷。

雖然我們未能直接控制企業「漂綠」和過度包裝的情況，但身為社會上的市民，我們絕對能夠減輕這些行為對環境造成的傷害。例如在購買各種產品前，我們可多留意產品所標明的「環境友善」標籤是否真的有助保護環境，並切記不要被企業的商標或片面之詞誤導，好好分辨甚麼才是真正推動環保的綠色產品。我們亦應避免購買過度包裝的商品，又或可重複使用包裝物料，例如用來製作其他物品，這些看似微小的行動也能保護地球免受更嚴重的破壞。

大自然是地球上最珍貴的寶物，盼望同學明白這些環境問題對地球所帶來的影響，攜手為地球出一分力，成為既精明又愛護環境的綠色消費者。



▲ 市面上一些常見的過度包裝食品



▲ 網購過度包裝問題嚴重

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江流不轉之精神—— 新文化運動

黃芷琳 (4A)

「江流不轉之精神，屹然獨立之氣魄」是李大釗先生在《青春》一文中提出的「青年銳進之子」應該有的特質。作為新文化運動的領袖，他確實具備了這樣的精神和氣魄，而另一位領袖兼開創人陳獨秀先生，以及民國時期的那些青年，他們也一樣展現出帶領國家負重前行的精神。新文化運動是中國歷史上一次前所未有的反對封建文化的思想啟蒙運動，它從思想上動搖了封建統治，推崇新思想新文化，從而找出適合中國的道路。

背景

一九一五年，當時的中國剛脫離君主專制的籠牢，但政權又落入各系軍閥的手中，他們割據一方，國家四分五裂；人民就像從混沌中走出來，剛接觸新天地一樣迷惘；中國這軟弱無力的巨龍同時又被群狼環伺，只能匍匐於列強的勢力之下。政治局面輪番演變，但人民的思想仍未解放，他們仍停留在封建主義的陰影中，沉溺於禍害他們已久的專制主義，恪守僵化的倫理道德，迷信無謂的鬼神玄學，比如相信人血饅頭可以治病這樣的荒謬理論。這些束縛思想、扼殺生機的文化，阻礙了打倒軍閥的革命，是中國走出困境的障礙。這時，陳獨秀、李大釗、胡適、魯迅、錢玄同接受過西方民主科學思想的先驅，以自己為柴薪，將自己化作黑暗中的光明，為中國文化帶來前所未見的革新。

過程



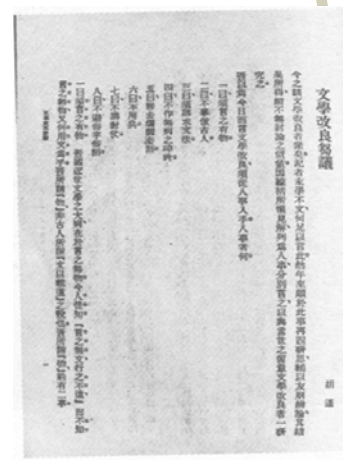
▲《新青年》第六卷第六號



▲《新潮》第一卷第一號

新文化運動以一九一五年九月陳獨秀在上海創辦《青年雜誌》（後改名為《新青年》）為起點。陳獨秀在雜誌的創刊號上發表《敬告青年》一文，指出：「國人而欲脫蒙昧時代，羞為淺化之民也，則急起直追，當以科學與人權並重」。他在文中宣揚六種青年該有的精神：「一、自主的而非奴隸的；二、進步的而非保守的；三、進取的而非退隱的；四、世界的而非鎖國的；五、實利的而非虛文的；六、科學的而非想像的」，高舉科學、民主兩面大旗，猛烈抨擊封建主義和帝國主義。新文化運動反孔非儒，提倡白話文、性別平等，甚至建議全盤西化，這是一場反對封建文化思想的啟蒙運動。

《新青年》是新文化運動的思想領導基點，上面發表的文章都在政治觀點、倫理道德、學術思想、文學藝術等方面衝擊封建制度，痛砭時弊。一九一六年初，袁世凱復辟帝制，對此，陳獨秀發表了《一九一六年》、《吾人最後之覺悟》；李大釗則發表了《民彝與政治》、《青春》等論文；後來錢玄同以「王敬軒」這一虛構人物為筆名，發表一篇反對新文化運動的文章；而劉半農則發表《覆王敬軒》，駁斥一些反對新文化運動的觀點。一九一七年，胡適發表第一篇倡導文學革命的文章——《文學改良芻議》，首先提出要改良文學，以白話文代替文言文，以白話文學代替仿古文學。一九一八年，魯迅所寫的中國第一部白話文小說《狂人日記》面世，奠定新文化運動的基石。此書內容痛斥封建禮教，其中所謂的「吃人」，指的正是中國幾千年來的封建禮教荼毒民心。



▲《文學改良芻議》

一九一七年，蔡元培任北京大學校長，他邀請陳獨秀擔任文科學長，之後陸續邀請了李大釗、胡適等到北大任職。他們在校內宣揚新文化，學生深受影響，追求新思想的熱情由此被激發。傅斯年、羅家倫、顧頡剛等人創辦《新潮》雜誌，注重新思想、新文化的宣揚。學生也開始研究各式西方主義及思想，甚至進行實驗。一些學生如何孟雄、施存統、俞秀松等受無政府主義、互助主義等思想影響，加入了由蔡元培、陳獨秀成立的「工讀互助社」，嘗試實踐無政府主義。

五四運動的出現

在新文化運動中，許多新思潮崛起，為後來一九一九年的五四運動打下思想基礎。受這些思潮影響的學生勇於抗爭，團結對抗北洋政府的強力鎮壓。

一九一九年五月四日，北京大學學生等多所院校的學生示威遊行，政府展開大型拘捕行動，此舉引起更激烈的反抗，民眾開始罷課罷工罷市，就連一向反對新文化運動的保皇黨也表示支持學生，最後成功令政府拒簽和約。五四運動與新文化運動互為因果，在五四運動的洗禮後，有更多人願意接受新文化運動的主張，很多國民黨的領導人物和自由進步的知識分子積極支持新文化運動，他們紛紛探索救亡圖存的道路。

受一九一七年俄國十月革命影響，陳獨秀、李大釗開始研究馬克思主義和十月革命，突破了資產階級民主主義，探尋到也許更適合中國的社會主義。李大釗在一九一八、一九一九年間開始發表關於馬克思主義的文章，比如：《庶民的勝利》、《布爾什維主義的勝利》、《我的馬克思主義觀》。五四之後，出現了更多倡導新文化新思想的刊物，如：《星期評論》、《民國日報》、《覺悟》，進步社團也如雨後春筍般出現，如：互助社、工讀互助團、覺悟社。《新青年》開始出現更多關於馬克思主義的文章，新文化運動也到達了新階段。



▲ 陳獨秀先生像

阻礙

在封建軍閥的統治下，新文化運動並不是進行得那麼順遂的。社會思想活躍就會危害軍閥統治，因此軍閥極力壓制新文化運動，出身仕紳階層的知識分子也極力反對運動。作家林紓寫了《荊生》、《妖夢》兩篇文章攻擊新文化運動，並致信蔡元培指斥新文化的弊病；《公言報》更點名批評幾位新文化運動的倡導者。一些軍閥更指新文化運動是「異端邪說」、「洪水猛獸」。地方軍閥採取禁止製作刊物的手段遏制新思想的傳播。一九一九年六月，陳獨秀發布《北京市民宣言》時被捕，之後保釋出獄，一九二零年在武漢演講時再被通緝。

意義

新文化運動帶領了社會的進步，它從思想上推翻封建傳統的思想和文化，令人們得到空前的解放。中國知識分子受到西方民主和科學思想的洗禮，直接推動了中國的科學事業發展，也為馬克思主義的傳播開闢了道路。

結語

推動新文化運動的這些青年，身處驚濤駭浪之中，不只受到保守派的口誅筆伐，還受到北洋政府的打壓，他們所做的一切都有可能為自己帶來牢獄之災。面對這些磨難，陳獨秀這樣回應：「若因為擁護這兩位先生（註1），一切政府的壓迫，社會的攻擊笑罵，就是斷頭流血，都不推辭。」滂沱大雨、艱險路途也無法動搖他們的意志。他們以苦難為盤，以理想作餐，以筆墨作劍，以身作燈盞；不畏囹圄責難，懷抱真理的烈焰，抬頭為後世開闢道路。橫眉冷對千夫指，俯首甘為孺子牛，在運動期間，他們上下求索，用自己的青春造就了中國的青春。

時至今日，《敬告青年》中所提到的六種精神依然適用，我們要獨立自主，要進取，要有全球視野，要腳踏實地，不這麼做則難以好好思考，所見所聞只會囿於一方，原地踏步。我們只有如他們那般不斷探索、思考、創新才能進步，遇上障礙就當一鼓作氣去衝破它，我們的意志只能隨著我們身死而消亡，不能因挫折而消沉。

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註釋：

1. 兩位先生所指的是「德先生」和「賽先生」；分別是指「民主」(Democracy)和「科學」(Science)。

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印度對世界的貢獻是「零」？

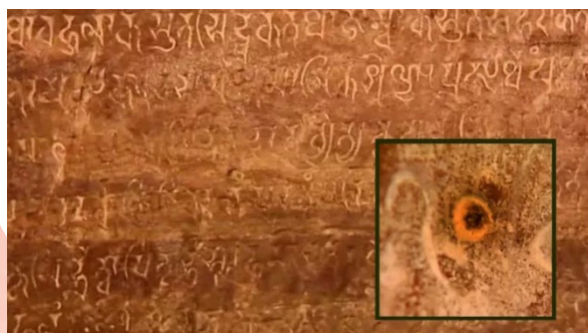
張鈺瑤 (4C)

印度對世界的貢獻是「零」？

據說，許多年前，一名數學大師獲邀到印度歷史最悠久的大學演講，許多學生和學者慕名而來。正當大家都屏息靜氣，等待大師開講時，大師卻說出了這樣帶有「侮辱性」的一句話：「印度對世界的貢獻是零。」更令人驚訝的是，不消一會兒，台下竟響起了震耳欲聾的掌聲……原來，數學大師的意思是指印度人發明了現代數字中的「0」，而並非指印度人對世界毫無貢獻……

「零」的發明與傳播

據歷史記載，早在公元前 300 年，巴比倫人已經開始利用楔形文字（註 1）來代表「零」的意思，但是卻得不到希臘人（註 2）的欣賞，他們甚至認為「零」很危險，拒絕把它納入希臘數字系統中。幸運的是，「零」的概念傳到印度後，獲得印度人的重視。在公元六世紀時，他們把「零」寫成一點，後來進一步改良，才成為現在的「0」。公元七世紀，伊斯蘭征服印度後，大力發揚印度文化，「零」的概念才傳播到世界各地。



▲ 在印度寺廟發現最古老的「0」



▲ 日常生活中代表價格的「0」

零的應用與意義

「零」代表着「沒有」的意思，在一般人眼中，「沒有」是不好的事，但是「零」的出現卻是數學史上的里程碑。

在公元七世紀，印度數學家開始把「零」當做一種數學概念，其定義為：一個數自己減自己。雖然這句話現在看來十分簡單易明，但它同時象徵了數學從具體走向抽象的開始：以前，數學只是用來計算事物數量，例如用來計算重量、長度、距離和價錢；但自從「零」出現後，一些抽象概念，例如負數、虛數（註 3）等便隨之出現。「零」的出現使人開始接受「虛無」的數字，以致後來印度人又想：如果一個數減去一個比自己大的數似乎是一種新的「沒有」，負數因而出現。現今，負數與我們的生活息息相關，零下溫度、建築的地下樓層等也應用了負數。沒有「零」的存在，便不會有負數，由此可見「零」的價值。

關於零的趣事

上世紀八十年代，沙特派使者來華購買三十五枚東方導彈。據說，談判時，中方本來出價一千萬美元買一枚，代表以手勢「一」表示該數目，但因為沒有表示到數字「一」後有多少個「零」，未能準確表示數值，所以令沙特使者誤以為是一億美元一枚，最後以三十五億買下，白白讓中方撿了個大便宜。這個誤會的起因就正正是因為他們在溝通價格時，沒有清楚說明「一」後有多少個「零」，所以未能夠明確表明數值。可見，「零」在表達數字大小中是至關重要的。

相信大家都知道：任何數除以零都是沒有定義的，但是為甚麼呢？根據數學定義，被除數除以除數得出的商乘以除數便會得出被除數，但無論被除數是甚麼，若除數是零，它乘以所謂的「商」永遠會是零，不會是其他的數字，這就說明了零以外所有數除以零都是沒有定義的；同時，因任何數乘以零都得出零，所以零除以零也是沒有定義的。

「零」看似一無所有，但它在數學的發展和我們的日常生活中都扮演着至關重要的角色。其實，世界上還有很多東西像「零」一樣看似平平無奇，實際上卻有「大用」的事物，你又有否留意到呢？

註釋：

1. 楔形文字：由蘇美爾人所創、演變自象形文字的文字。
2. 當時的希臘人在數學上有頭等重要的地位。
3. 虛數：可以寫作實數與虛數單位 i （ -1 的平方根）乘積的複數。

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劇本殺—— 角色扮演推理遊戲初探

黃嘉敏 (5C)

作為懸疑推理愛好者的你，在閱讀推理小說的時候，有沒有幻想過自己就是能透過蛛絲馬跡發現兇手的偵探呢？在觀看懸疑片的時候，有沒有因為角色的經歷而深受感動呢？如果有的話，我想邀請你體驗一場刺激的兇案解謎遊戲——「劇本殺」。

「劇本殺」，又名「謀殺之謎」，是一種新興的社交推理遊戲。玩家需先選擇自己扮演的角色並研讀劇本，然後完成找出兇手或隱藏自己的兇手身分等任務。這種遊戲有線上與線下兩種遊玩渠道，玩家只能憑藉自身角色的單一視角、其他玩家的說詞以及「線索卡」等信息，從兇器、作案手法、作案動機、時間線等因素，梳理故事的來龍去脈，然後用投票的方式找出兇手。由於每位玩家所獲得的信息都十分有限和片面，同時也需要向其他玩家隱藏劇本中對自己不利信息，因此在推理的過程中，玩家需要觀察其他角色的反應，判斷他們提供的資訊是否可信，從而還原故事全貌。



▲ 玩家身穿角色服裝，在佈置精美的房間參與「劇本殺」遊戲

起源與發展

「謀殺之謎」起源於上世紀三十年代的歐美地區。最初，玩家僅能根據謀殺案的詳情介紹、兇案證據，以及犯罪現場的照片，推斷誰是兇手。後來遊戲逐漸添加角色扮演的元素，要求玩家扮演兇案中的嫌疑人，以加強玩家的投入程度。2013年，「謀殺之謎」劇本《死穿白》的英文翻譯版本被引入國內，成為了首個傳入中國的「謀殺之謎」劇本。自此，「謀殺之謎」遊戲在中國落地生根，被國內玩家稱為「劇本殺」。2016年，以「劇本殺」為節目內容的明星推理綜藝節目《明星大偵探》播出，總播放量達九億，引起大量年輕人對「劇本殺」的興趣。「劇本殺」因而興起，更成為了主流桌遊之一。

經過數年的發展，「劇本殺」在尋找兇手的基礎上衍生出不同的遊戲流程和玩法，「劇本殺」被細分成不同的類型，例如：「推理本」（註1）、「機制本」（註2）和「沉浸本」（註3）。「劇本殺」主題的多元化，使「劇本殺」的故事背景、角色經歷、兇案手法以及遊戲環節有更多變化，新手玩家可選擇適合自己的劇本，而老玩家也能有耳目一新的感覺。

為何劇本殺為青少年所追捧？

「劇本殺」之所以能成為潮流，是因為它能滿足年輕人追求新鮮刺激的需求。

根據調查，九成「劇本殺」玩家的年齡在四十歲以下，可見「劇本殺」吸引的對象主要是學生以及青年人。雖然「劇本殺」玩家的年齡跨度非常大，但他們有一個明顯的共通點——生活壓力大。

「劇本殺」重視玩家之間在線上或線下的互動，要求玩家付出精力和腦力，積極尋找案件的真相。在封閉的小房間中，玩家可以暫時卸下自己平日的身分，拋卻生活中遇到的煩惱，只專注於眼前的遊戲體驗。他們可以脫離現實，短暫地變成另一個人，尋找兇案背後不為人知的真相，探討難以啟

齒的人性醜惡，體驗另一種人生。說到底，這是人們逃避現實生活的一種方式，是對一成不變的生活模式的一種反抗。透過扮演劇本中的角色，玩家從一個平凡人，變成了一個不甘平凡的人，得到現實中得不到的滿足感和成功感。這種滿足感可能來自於你在「劇本殺」中找到一個只有你才注意到的破案關鍵，又或是來自你強大的邏輯推理能力和出色的遊戲表現，也可能是來自你與朋友相聚時的互動。「劇本殺」就像是苦澀生活中的蜜糖，淺嚐一口，可讓你逃離現實片刻，然後大家又有面對生活的勇氣。

你可能會問，世上的娛樂方式有千千萬萬種，也不是只有「劇本殺」才能讓人暫時忘卻煩惱，為甚麼那麼多人願意花錢花時間去玩這種遊戲呢？

的確，閱讀、看電影、玩其他遊戲也可以讓人暫時感到放鬆。但「劇本殺」有各式各樣的玩法，遊戲也緊張刺激，如果挑選到質素好的劇本，就能在短短數小時內體驗到如小說般曲折離奇的人生，劇本的立意也能讓人有所感悟。「劇本殺」其實就是一部現場演繹的線上或線下話劇，玩家既是演員亦是觀眾。這種沈浸式的體驗能夠為玩家帶來身心的愉悅，是一個綜合各類優點的活動，因此「劇本殺」自然能夠在一眾消遣方式中脫穎而出。

如何參與「劇本殺」？

「劇本殺」遊戲分為線上和實體兩種模式。線上「劇本殺」一般透過「劇本殺」軟件或線上「劇本殺」工作室進行遊戲，而實體「劇本殺」則要求玩家聚集在同一空間進行遊戲，場地由「劇本殺」店家提供。在香港，實體「劇本殺」的收費一般在一百八十元至三百二十元不等，而線上「劇本殺」的收費則相對低廉，某些「劇本殺」軟件也會有免費的「劇本殺」供玩家體驗。線上「劇本殺」的好處是方便，玩家足不出戶便能參與遊戲，然而不少玩家依然鍾情於實體「劇本殺」，因為他們享受與人面對面交流、在人前偽裝、以及人與人之間勾心鬥角的刺激感。

隨著「劇本殺」越來越受歡迎，不少良莠不齊的劇本也進入了市場。因此玩家在選擇劇本時，建議先在網上搜尋劇本的評價，以免有不良的遊戲體驗。此外，「劇本殺」店家的選擇也要慎重，因有經驗和口碑的店家能夠給你較佳的遊戲體驗，也能保障你的人身安全。

總括而言，「劇本殺」是一種貼合年輕人需求的娛樂方式，它能夠使玩家獲得滿足感與成功感。如果你對「劇本殺」感興趣的話，不妨約三五知己一起去體驗一下吧！它定能給你無窮的樂趣。



▲《明星大偵探》第六季第五案「忘憂雜貨鋪」。藝人們化身偵探與嫌疑人，於實景場地中進行「劇本殺」遊戲

註釋：

1. 推理本：遊戲要求玩家尋找幕後真兇和還原真相，遊戲的設定是以一個為了掩蓋真相而編造的騙局貫穿整個案件，遊戲難度較高。
2. 機制本：玩家除了要尋找兇手，更要參與帶有趣味性的環節或完成角色任務，這種「劇本殺」的互動性更強。
3. 沉浸本：玩家在一個特殊佈置過的場地中，換上角色的服裝進行遊戲，使玩家投入角色。

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